



PRESENTS

ESPRIT SATURDAY NIGHTS

1989-90

OPENING NIGHT
OCTOBER 21, 1989

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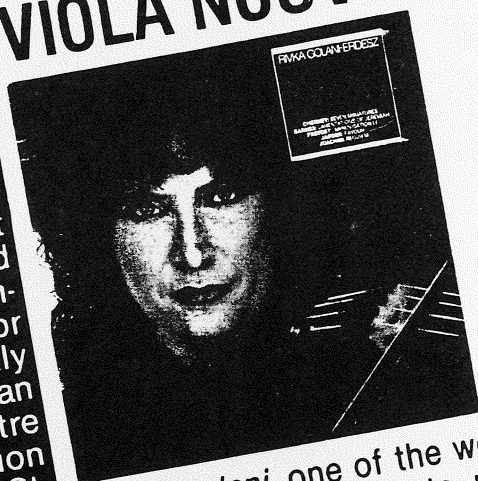
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THE ESPRIT ORCHESTRA

Alex Pauk

Music Director and Conductor

OPENING NIGHT

Saturday October 21, 1989

Jane Mallett Theatre

Guest Artist

Steven Dann, viola

PROGRAMME

- * **Pulau Dewata** (1977) *Claude Vivier*
(orchestration: John Rea, 1986)
- ** **Piccola Musica Notturna** (1954) *Luigi Dallapiccola*
- * **Winter Music** (1989) *Alexina Louie*
chamber concerto for viola
and eleven instruments
 - I Wave's Edge
 - II In the Night
 - III Winter Wind

INTERMISSION

- ** **Common Tones in Simple Time** John Adams
(1980, rev. 1986)

- * Toronto Premiere
- ** Canadian Premiere

The 1989/90 season sponsor for the Principal Clarinet Chair is Buffet-Crampon.

- Tonight's concert is being recorded by CBC Radio Music for broadcast on November 19 at 9:05pm on "Two New Hours" in Toronto, 94.1 on the FM dial.
- Please note that should an artist be unable to appear, The Esprit Orchestra reserves the right to substitute.
- All programmes are subject to change without notice.
- For further information regarding The Esprit Orchestra, please call 599-8929 or write to: The Esprit Orchestra
Chalmers Building
35 McCaul Street, Suite 410
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PROGRAMME NOTES

PULAU DEWATA *Claude Vivier*

Pulau Dewata, which is among the earliest works in Vivier's unique style, is absolute music. In the same manner as the "contrapuncti" of Bach, the score does not indicate instrumentation, allowing itself to be adapted to any combination according to a few brief instructions given by the composer. For most of the time, the score consists of one or two voices, and with the exception of one passage, it never contains more than four voices.

The work was premiered in 1978 in a compelling arrangement for marimbas, xylophones, and vibraphones done by Pierre Béluse for the McGill Percussion Ensemble. This version sounds very much like the Balinese gamelan style which influenced the work. Since that time, numerous performing groups around the world have realized their own versions, all quite different. By its very own structure then, the composition welcomes hybridization, and offers itself to yet another level of commingling, this time on the part of the arranger.

Some time ago, I too made an arrangement. Given that my version allows certain harmonies to resonate, and develops the implications of certain passages, while adding non-pitched percussion, my work ought to be considered more like an orchestration than an arrangement.

note by John Rea

Claude Vivier

*Claude Vivier was born in Montreal on April 14, 1948, and died in Paris March 7, 1983. His many achievements were well recognized. Virtually all his mature works received performances, across Canada and in Europe. He received commissions from the most prominent performing groups in Canada, including the Montreal Symphony Orchestra for **Orion**, the Festival Singers for **Journal**; New Music Concerts for **Zipangu**, ARRAYMUSIC for **Et je reverrai cette ville étrange**, the Société de Musique Contemporaine du Québec for **Liebesgedichte**, the CBC Vancouver Chamber Orchestra for **Lonely Child**, as well as the Secretary of State for Cultural Affairs of France for **Chants**. Renewed support by the Canada Council for his studies in Europe and his travels to the East testified to his acknowledged talent and promise. In 1981 he was named Composer of the Year by the Canadian Music Council, only the third composer to be so honoured, and by far the youngest. Shortly after Vivier's death, friends and colleagues organized a memorial concert. The following poem appeared in the programme notes:*

<i>Living</i>	<i>the heart of his heart.</i>
<i>Singing</i>	<i>Alas,</i>
<i>Laughing</i>	<i>Vulnerable Claude Vivier</i>
<i>Errant and vulnerable creator</i>	<i>Laughing</i>
<i>in full voyage</i>	<i>Dying</i>
<i>since his first night</i>	<i>like a satellite lost in its path</i>
<i>Unto the ends of Copernikus</i>	<i>Even the bureaucrats</i>
<i>to find his way,</i>	<i>are crying</i>

John Rea

Born in Toronto in 1944, John Rea studied composition with John Weinzwieg and Gustav Ciamaga at the University of Toronto, and with Milton Babbitt at Princeton University.

Over the last 15 years, he has been active as a composer and concert organizer in Montreal where he is currently Dean of the Faculty of Music at McGill University.

PICCOLA MUSICA NOTTURNA *Luigi Dallapiccola*

Dallapiccola, while subscribing to the Schoenberg ideal of rigorous structuring of the chromatic style, adapted the technique in a personal way to musically express the lyric warmth and delicate colorings of the Mediterranean outlook.

The source for the poetic **Piccola musica notturna** may be traced to the composer's long admiration for the verse of the Spaniard, Antonio Machado. In 1954, turning away from the dramatic side of Machado's vision (as mirrored in the **Four Songs** of 1948) Dallapiccola took up the more mysterious and atmospheric world of the poem "Summer Night."

NOCHE DE VERANO

*Es una hermosa noche de verano.
Tienen las altas casas
abiertos los balcones
del viejo pueblo a la anchurosa plaza.
En el amplio rectángulo desierto,
bancos de piedra, evónimos y acacias
simiétricos dibujan
sus negras sombras en la arena blanca.
En el cenit, la luna, y en la torre
la esfera del reloj iluminada.
Yo en este viejo pueblo paseando
solo, como un fantasma.*

Antonio Machado

SUMMER NIGHT

*A beautiful summer night.
The tall houses
leave their balcony shutters
open to the wide village plaza.
In the large deserted square
stone benches, burning bush, and acacias
trace their black shadows
symmetrically on the white sand.
In its zenith, the moon; in the tower,
the clock's illuminated globe.
I walk through this ancient village,
alone, like a ghost.*

(translation: Willis Barnstone)

Luigi Dallapiccola

Dallapiccola was born in Pisino, Istria in 1904. He was the first Italian composer to have adopted Schoenberg's and Berg's ideas and to have made them part of his own musical language. Most of his music is written for voices, including operas and pieces for voice and orchestra. His output also includes music for piano, an instrument on which he was a brilliant performer.

*During the early 1940's Dallapiccola was able to find a personal solution to the problem of balancing the formal clarity of the Northern European style with the more atmospheric and mood-setting approach found in **Piccola musica notturna**. Works from this period include settings of Greek poetry - **Five Fragments of Sappho** (1945), starkly emotinal modern opera - **The Prisoner** (1949), and a fantasy on musical themes by a fellow Istrian from the 18th century - **Tartiniana** (1951).*

WINTER MUSIC *Alexina Louie*

The seeds for a new work for viola were planted in May of 1986 when Steven Dann, then principal violist for the Vancouver Symphony, approached me during the premiere of **The Ringing Earth**. At that time we decided that we would like to work together on a project should the opportunity arise. One year later, Vancouver New Music asked me if I would be interested in writing a work for virtuoso soloist with chamber ensemble and I immediately thought of Steven Dann.

The title, **Winter Music**, reflects the time period during which the piece was written (November to February 1989). Up to the time of my relocation to Toronto in 1980, I had lived in Vancouver, San Diego and Los Angeles and had yet to experience a true winter. It is in this piece that I examine the feelings of isolation, passion, and madness that the solitude of a northern winter elicits from the unwary. The two outer movements, "Wave's

Edge" and "Winter Wind" are both characterized by a flurry of activity. Where movement one ends in an abatement of that motion (almost a lingering mysterious tenderness), the end of the third moves inexorably toward its climatic ending. Between these two movements is the more reflective and introspective "In the Night."

Alexina Louie

Born in Vancouver, British Columbia, Alexina Louie completed her undergraduate work at the University of British Columbia and continued her graduate studies with Pauline Oliveros and Robert Erickson in California where she received a Master's degree in composition at the University of California at San Diego. Since returning to Canada in 1980 she has been commissioned by all the country's major new music groups as well as by such performers as Jon Kimura Parker (piano), Erica Goodman (harp), and Angela Hewitt with The Orford Quartet (piano quintet). Her orchestral works have been performed by the Montreal, Indianapolis, Cincinnati, and Vancouver Symphony Orchestras, the Toronto Symphony, the Winnipeg Symphony, the Calgary Philharmonic, the National Arts Centre Orchestra, The Esprit Orchestra, and the Tampere Philharmonic (Finland).

*Named Composer of the Year in 1986 by the Canadian Music Council, her works have been recognized by a Juno nomination for best classical composition in 1987 (*Cadenzas*), a Juno award for 1988 (*Songs of Paradise*), and the selection of *Music For A Thousand Autumns* for performance in Hong Kong in 1987 by the International Society for Contemporary Music where it was picked as one of the best compositions in the ten-day festival.*

*During the 1989-90 season two major Canadian orchestras will take her works on Asian tours. On October 24, the Montreal Symphony Orchestra will perform *The Ringing Earth* in the United Nations General Assembly on United Nations Day and following that performance will take the work to Asia. Also in October, Leeds Piano Competition winner Jon Kimura Parker will perform his commissioned work *Scenes From A Jade Terrace* in Yugoslavia, Wales, and Hungary capping the tour with a performance in London's Queen Elizabeth Hall on October 22. Miss Louie is currently working on her second commissioned piece from the Toronto Symphony. After its April 1990 premiere the work will be performed in several major Australian and Far Eastern cities.*

Since 1980 Alexina Louie has made her home in Toronto where she works as a freelance composer, writing in all media including dance, film, and television.

COMMON TONES IN SIMPLE TIME John Adams

Common Tones in Simple Time is Adams' most extreme essay in minimalism: there really are no tunes. Adams thinks of it as "a pastorate with pulse," and the experience of listening to it as flying or gliding over a landscape of gently changing colours and textures. Violins and violas established the quick vibration of sixteen notes and they are soon joined by two pianos which have the same material but are always one sixteenth note out of phase with each other (at the given speed, this means they are about one-tenth of a second apart). Oboes, flutes, and crotales (tuned antique finger cymbals) are the first instruments to play long, sustained notes, appearing and disappearing so discreetly that one is not aware of their attacks and releases, but only of a line whose colour and thickness is constantly changing. The spice of dissonance is used with utmost delicacy, but given the "simplicity" of so much of the music, we come to hear it as a major melodic and harmonic event when two oboes or two trumpets sway back and forth between neighbouring B and C. The swells of the smaller hills are discerned to be parts of larger ranges. Finally, we seem to ascend

to such a height that we lose sight of detail, lose even the sense of our speedy flight over the ground, until the landscape vanishes from our view altogether.

Notes on Common Tones in Simple Time by Michael Steinberg

John Adams

John Adams has emerged as a major force in the American stream of minimalistic music. His compositions, however, go beyond minimalism by blending romanticism with musical techniques other than those associated with new music.

After studies at Harvard, Adams joined the faculty of the San Francisco Conservatory. Subsequently, he was appointed Composer in Residence with the San Francisco Symphony and in this capacity had the opportunity to help determine the orchestra's programming policy in regard to new music. He was also able to have his new works well-performed and recorded.

In his first West Coast years, he was involved with electronic music; when he returned to writing instrumental music, he brought, as one observer noted, "an electronic ear" to the task.

Adams is perhaps best known for his opera "Nixon in China," which was premiered in Houston during 1987.

TONIGHT'S GUEST ARTIST

Steven Dann

Steven Dann was born in Burnaby, B.C. in 1953. He began as a violinist, studying under the late Harry Gomez. Switching to the viola in his late teens, his subsequent teachers were Lorand Fenyves at the University of Toronto, Robert Pikler in Sydney, Australia, and Bruno Giuranna in Italy and England.

Upon graduation Mr. Dann was named principal viola of the National Arts Centre Orchestra in Ottawa, a position he has subsequently held with the Tonhalle Orchestra in Zurich, the Concertgebouw Orchestra in Amsterdam, the Vancouver Symphony, and the Toronto Symphony where he is today.

As a chamber musician, Mr. Dann has performed with the Vegh, Allegri, Hungarian, Orford, and Bartok string quartets and has been a regular participant in many of Canada's summer festivals.

As a soloist, he has performed with the orchestras of Winnipeg, Vancouver, and Toronto as well as the National Orchestra of Spain, the Sudwest Deutsche Philharmonie, and the Concertgebouw Orchestra. His tours have taken him through most of Western Europe, Great Britain, Japan, and Mainland China.

CONDUCTOR

Alex Pauk

*Born and educated in Toronto, Alex Pauk undertook further studies in conducting in Japan. After settling in Vancouver and becoming a key figure in that city's new music scene, he returned to his native Toronto in 1979 to concentrate on composing concert and film music. Since founding The Esprit Orchestra in 1983, he has maintained a continuous creative output including orchestral works (*Mirage*, and *Echo Spirit Isle*), chamber works (*Water from the Moon*, and *The Seventh Aura* for electric strings) and a radiophonic montage (*Nomad*). Recently, Mr. Pauk had a major new piece, *Cosmos*, premiered by the Orchestre Symphonique de Quebec.*

THE ESPRIT ORCHESTRA

October 21, 1989. Jane Mallett Theatre

Conductor & Music Director: Alex Pauk

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Oboe	Lesley Young Karen Rotenburg	Piano	John Hess David Swan	Viola	Valerie Kuinka Sylvia Lange Beverley Spotton Willa Kozupsky
Clarinet***	Gwilym Williams Richard Thomson Greg James	Harp	Erica Goodman	Violincello	Paul Widner Tim McCoy Janet Kuschak Margaret Gay
Bassoon	Jerry Robinson Stephen Mosher	Violin I	Fujiko Imaishi - Concertmistress Carol Fujino Dominique Laplante Jennifer Saleebey Anne Armstrong Jayne Maddison	Double Bass	Robert Occhipinti David Young
French Horn	Joan Watson Jennifer Wilson				
Trumpet	Robert Grim Michael White				

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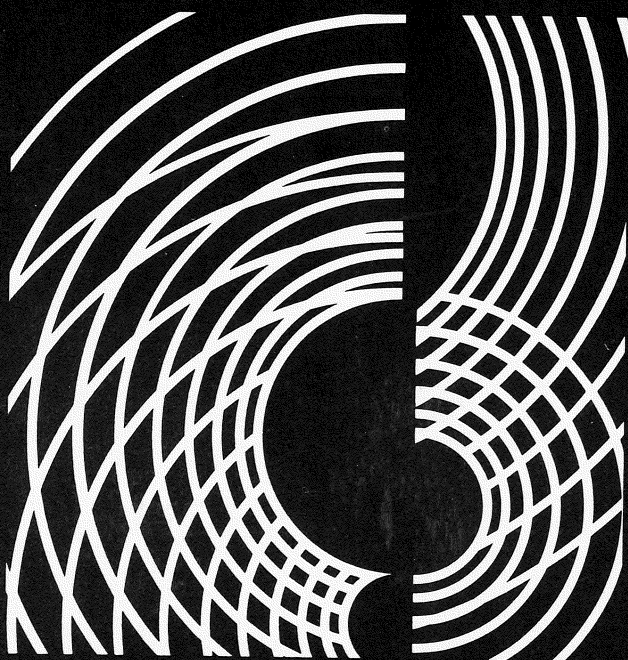


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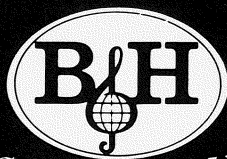
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